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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English

The examinations in English Literature and Composition test five years of preparation in the secondary schools. A candidate in these examinations should be able to organize the information at his command effectively and express his thought in clear and precise language. Too many candidates in 1958 revealed themselves to be insensitive to the idiom and rhythm of good English. Unnecessarily wordy answers and gross errors in spelling and sentence structure were all too common. It was regrettable that a great many answers showed little or no evidence that the candidate had made an effort to organize his material. Partially incoherent answers had to be penalized severely. The handwriting of many candidates was so poor that it frequently obscured the meaning and resulted in loss of marks.

ENGLISH LITERATURE EXAMINATIONS OF 1958

A good answer invariably shows evidence that it has been planned intelligently. Many candidates, however, confused planning with re-writing. Most who attempted to re-write complete answers found themselves short of time. On the other hand, those who wrote brief outlines in the form of headings in their rough work were frequently able to save time by eliminating irrelevant material. It should be observed that when the words "briefly" and "concisely" appear in a question, an extended answer is not required.

A common weakness in many papers was the narrative approach. Future candidates should be advised to study the wording of the question

very carefully. In order to avoid answering by merely telling the story if they are asked to *discuss, explain the significance, describe, show how, state the purpose, write an appreciation, show the relation, illustrate, or criticize.* It is recommended also that teachers train students in the use of quotations. These should be selected for their pertinence and each should be woven into the answer in such a way as to form an integral part of the sentence in which it appears.

Markers noted with concern that the weakest answers were usually those on the poetry of the course. Many candidates revealed a serious lack of training in extracting the central idea of a passage of poetry. Too often a glib acquaintance with the technical language of criticism was substituted for genuine understanding and appreciation. Terms such as "alliteration", "assonance", and "onomatopoeia" are valueless unless the candidate shows by references and illustrations that he understands their nature and feels their effect.

Candidates should be impressed with the importance of observing with the utmost care the instructions that appear on the question paper. Some questions comprise several options, only one of which is to be attempted. If the candidate writes on more than one option, only the first answer is marked. If he decides to substitute a second answer for what he has written, the first should be stroked out. It seems advisable to stress again the advantage to the candidate of budgeting his time. Many students spent a disproportionate amount of time on the first two questions, with the result that later answers were too slight to merit good marks.

It is important that candidates number all questions and parts of questions accurately. They should read the entire question before beginning the first part of the answer. They will thus avoid duplication and will be enabled to apply material where it is pertinent and valid. Correct spacing and careful paragraphing contribute materially to a candidate's success. The practice of answering each question directly, with specific reference to the key words of the question (e.g. "*Describe* the *development of the tragedy* in Macbeth himself, showing both its *nature* and its *extent*"), should be inculcated. In 1958 too many candidates employed a general approach to the questions. Even when their material was valid, they frequently failed to phrase their answers so as to satisfy the precise requirements of the question. For example, "State the theme" does not necessarily involve writing a paraphrase nor does a paraphrase necessarily include a statement of the theme. Underlining the significant words of the question and incorporating them into a topic sentence at the beginning of the answer is recommended as a useful device.

Deductions to a maximum of five marks were imposed for errors in spelling. The following words were among those most frequently misspelled:

alliteration, business, dagger, deceive, degradation, duel, effect, (affect), embarrass, exaggerate, haughty, humorous, led (lead), lose (loose), loveliness, metaphor, mischievous, nemesis, occasion, occurred, of (off), prophecy, quite (quiet), receive, resemble, rhyme, rhythm, sentence,

simile(s), soliloquy(ies), speech, suspense, there (their), to (too, two), tragedy, tragic, weird, were (where), woman (women).

One mark was deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. Examples of major errors for which deductions were imposed may be found in the English Composition section of this booklet.

The answers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—14; Shakespeare—22; Shorter Poems—12; Longer Poems—18; Short Stories and Essays—12; Novel—10; Sight—12.

It is to be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1958) and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in this subject.

NOTES ON THE ANSWERS

Question 1

(*a*) Discuss concisely, with definite reference to the play, *two* of the following as illustrated in Shaw's *Pygmalion*: humour, irony, dramatic use of incident.

Candidates who understood the significance of the instructions to "discuss" and who were well acquainted with the detail of the play found little difficulty in obtaining full marks for this question. A well-organized, effective answer included brief but pertinent comments on the nature or purpose of humour, irony or incident in *Pygmalion*, together with illustrations from the play.

The following constitutes a good answer to question 1(a):

Humour

There are many very humorous situations in *Pygmalion*. The bath-tub scene is an outstanding example. Eliza, who had never taken a bath in her life, was afraid to take one because she once knew a woman who died from the effects. The scene emphasizes very comically the difficulties in the way of making Eliza into a fine lady.

Eliza's conversation also provides comedy. In the "At-Home" scene there is a sharp and absurd contrast between "what she says" and "how she says it". The comedy here rises to a climax when she sweeps from Mrs. Higgins' drawing-room exclaiming indignantly "Walk! Not bloody likely".

Irony

Throughout the play, irony is used to emphasize Shaw's social theories and to highlight the comedy. It is ironical that Eliza, the "squashed cabbage leaf" from the gutter should, after a few months' training in speech and manners surpass the ladies born into high society. There is comic irony in the fact that Higgins should bring about the transformation of Eliza, only to have her marry Freddy, a man whom Higgins despised.

(*b*) Explain the significance of the part taken in this play by *one* of the following: Alfred Doolittle, Colonel Pickering, Mrs. Higgins.

This question required the condidate to state clearly the purposes served by the character chosen for discussion and to give appropriate illustration from the play. A narrative approach to this question resulted in loss of marks.

The following constitutes a good answer to question 1(b):

Colonel Pickering

Pickering is the gentleman in the play. His kindness and courtesy make it possible for Eliza to endure Higgins' abusive language and threats. Eliza claims that his calling her Miss Doolittle on her first day in Wimpole Street was the beginning of self-respect for her.

Pickering is also important in that he initiates the wager and supplies the necessary funds for the experiment which results in Eliza's transformation.

Question 2

Macbeth

(*a*) Describe the development of the tragedy in Macbeth himself, showing both its nature and its extent. Illustrate your answer by reference to the portrayal of his character and conduct at *four* different stages in the action of the play.

In answering question 2(a), the most successful candidates showed that they had grasped the significance of the following key words in the question: *tragedy, development, nature, extent, reference,* and *stages.*

The marking scheme permitted the candidate to choose any four stages of development provided that he indicated the nature and limits of the stages, and referred to the depth of Macbeth's tragedy as illustrated in Act V.

Some candidates demonstrated clear thinking by organizing their answers in paragraphs corresponding to the stages they had selected.

Too many candidates lost marks by misspelling "Macbeth".

The following answer shows clear thinking and good organization.

At the beginning of the play we find Macbeth, a leading general of Scotland, conducting a loyal defence of his king against invaders and rebels. From the first, however, we see that he is ambitious to be king as he starts when the witches mention it. Even so, he is loyal to the king and, while he may imagine scenes of murder, his mind revolts at it—"Why, if fate will have me king, fate may crown me." He has a good reputation as is evidenced by his friendship with Banquo, his praise by the sergeant, and the regard of the king.

Gradually, however, his ambition overcomes his finer nature. When Duncan names Malcolm, Prince of Cumberland, Macbeth readily decides "That is a step on which I must fall down, or else o'erleap, for in my way it lies."

After Duncan has arrived at Inverness and is dining, Macbeth masters his ambition for the moment and resolves not to kill the king. The weakness of his resolve is soon shown by Lady Macbeth who, by calling him a coward, soon manages to change his mind. He is shown as being indifferent to the moral consequences of his act, and concerned merely with the probability of reper-

cussions on himself here. When Lady Macbeth assures him he will not be blamed, he praises her for her resolution and says, "Bring forth men-children only . . ." and proceeds to the murder of Duncan. With this speech, Macbeth plunges irrevocably into a life of evil.

Having overcome his better nature, he has little trouble when he considers doing away with his former friend, Banquo. He does not need any prodding from Lady Macbeth; indeed he deliberately leaves her in ignorance of his plans.

When he has killed Banquo and seen the witches a second time, he demonstrates the extent of his depravity by saying that now it would be best to carry out his ruthless designs without debate. The first thought of his head will be the first act of his hand. This reasoning leads him to the ruthless murder of Lady Macduff and her child.

The final stage in the tragedy of Macbeth is shown in his speech on hearing of Lady Macbeth's death. He can no longer even show the strong love which he revealed in his letter to her near the beginning of the play. He only says, "She should have died hereafter." He goes on to demonstrate his complete disillusionment in the soliloquy, "tomorrow and tomorrow . . ." and in "It is a tale told by an idiot . . . signifying nothing." Macbeth had destroyed his soul even before his defeat at the hands of Macduff.

(*b*) Explain, in a short paragraph for each, the dramatic value of the part taken in the play by (i) the witches, (ii) Macduff.

Many students wrote excellent answers to this question. The majority of those who failed to earn full marks did so because they did not know the meaning of "the dramatic value." A few students failed to observe that they had to write one short paragraph on each of (i) the witches, (ii) Macduff.

A satisfactory answer is printed below.

(i) The witches established the theme of the play in the very first scene by chanting "Fair is foul and foul is fair." They also provided the temptation which crystallized Macbeth's evil ambitions. Their effect on a Shakespearean audience cannot be appreciated in these times. Their appearance in the opening scene would certainly impress the audience and serve to catch its attention, immediately.

(ii) Macduff serves as the personal agent of nemesis for Macbeth. Macduff has suffered more than any other man from Macbeth's evil deeds. It gives the audience satisfaction that through Macduff the witches' prophecies are fulfilled.

(*c*) For *one* of the following passages name the speaker and briefly give the context:

(i) Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round. . . .

(ii) Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope?

Some candidates wasted time paraphrasing the given passage and failed to show its connection with the play. Teachers should stress the difference between "content" and "context."

Question 2

Hamlet

(*a*) Show how tragic force is imparted to the last scene of *Hamlet*. Explain the bearing of *three* significant developments earlier in the play upon the principal events of this scene.

(a) Candidates should be instructed to frame their answers in the order suggested by the question. The first sentence of this question required the candidate to analyze the last scene for incidents which reveal such tragic forces as pity or horror or nemesis or retributive justice. The second sentence required the candidate to reach back into the play for three sequences which ultimately were responsible for the events of the last scene.

The following answer fulfilled these requirements.

(a) The last scene of Hamlet is full of tragic force. Most of the tragedy results from the death of Hamlet, the noblest one to die. He was "the glass of fashion and the mould of form, the rose and the expectancy of the fair state." Although it could be foreseen that his delay in carrying out his task of repenge upon King Claudius could come to no good. he is so "free from all contriving" that this nemesis seems too harsh a punishment for him. When we see that Horatio who is a most noble and wise man is willing to die with his master, we cannot but admire Hamlet for the fact that he has, and is worthy of, such a true friend, whom he "has grappled to his soul with hoops of steel."

The death of Queen Gertrude seems tragic too. Although she is weak-willed and lets Claudius influence her, yet she has been a good mother to Hamlet and there is much in her that is lovable. Although Hamlet calls her a "most pernicious woman" and "most seeming-virtuous" she loves Hamlet deeply and "has screened much heat between him and the king."

The fact that both these characters were killed by treachery and plotting and "wanton murder" deepens the trägedy.

Hamlet's failure to "sweep to his revenge", after his father's disclosure of his base murder, allows Claudius to live and ensnare Hamlet with plots which finally bring him to ruin.

Hamlet is "free from all contriving" and daubts the ghost's veracity. Therefore he resolves to stage the "Mouse-Trap Scene" before Claudius and watch his reaction to it. Claudius' "occult guilt" is revealed and Hamlet says that "now he could drink hot blood and do such bitter business as the day would quake to look upon." Yet he thinks too "precisely on the event" and fails to kill King Claudius in fruitless prayer. Again Claudius is left alive to bring about Hamlet's death.

The impulsive killing of Polonius who although "a wretched, rash, intruding fool", was the principal statesman in Denmark, caused Laertes' hasty voyage to Denmark to exact vengeance. Ophelia becomes mad at her father's death, and her drowning so embitters Laertes that he becomes a willing tool in Claudius' hands. He does not scorn to use poison and treachery to kill the unsuspecting Hamlet.

(*b*) State the dramatic purpose of the part taken in the play *either* by the travelling players *or* by Rosencrantz and Guildenstern.

(b) Candidates should learn to distinguish between "dramatic purpose" and a mere narration of events. A satisfactory answer should state the

importance of the players to the plot and/or characterization of the play. The following answer did this and received full marks.

> The travelling players who visit Elsinore and talk at length to Hamlet give Shakespeare a chance to voice his opinion on acting and the theatre.
>
> The players' arrival gives Hamlet an inspiration and he resolves to stage a play before Claudius, bearing a close resemblance to his father's murder. He wants to be sure of Claudius' guilt and says that "The play's the thing, wherein I'll catch the conscience of the king." The evidence obtained causes Hamlet in rash impulsiveness to slay "the good old man" behind the arras, whom he "mistook for his betters".
>
> Thus the visit of the players reveals Shakespeare's interests, establishes Claudius' guilt, and leads directly to the events of the tragedy.

(*c*) For *one* of the following passages name the speaker and briefly give the context:

(i) Give him heedful note;
For I mine eyes will rivet to his face,
And after we will both our judgements join
In censure of his seeming.

(c) When asked for *context*, candidates should avoid a paraphrase of the content of the quoted lines.

This answer to (i) received full marks:

> (c)(i) Hamlet tells Horatio to watch the king's reaction to the "Mouse-Trap Scene" which is given by the travelling players. This happens during Hamlet's "antic disposition" just before the "closet scene".

Question 3

Answer *one* of (*a*), (*b*), (*c*).

(*a*) Discuss the merits of the poem *Seascape* by Francis Brett Young with regard to (i) use of description, (ii) appeal to feeling and imagination. Illustrate your answer by definite references to the poem.

(*b*) Describe the setting of *Dover Beach* by Matthew Arnold and show its relation to the theme of the poem.

(*c*) Write an appreciation, with illustrative reference to both content and poetic expression, of *one* of the following poems: *On His Blindness* (Milton); *September,* 1802 (Wordsworth); *A January Morning* (Lampman).

Candidates should relate their illustrative material to their critical comment. Vague terms and generalizations are inadequate.

In discussing merits the following might be considered:

(a) The quality or impressiveness or the importance of the thought expressed.
(b) The effective use of imagery or colour or sound patterns.
(c) The emotional effects of the passage.
(d) The effects of particular figures of speech.
(e) The kind of diction and the effect of its use.
(f) The use of literary devices such as contrast, rhetorical questions, repetition, climax, etc.

(g) The merits of the verse form and rhyme scheme and the rhythm and melody of the language.

The merit should be named, illustrated from the text, and, if possible, commented on as to effectiveness or result.

Many candidates who selected *Seascape* appeared to have little knowledge of detail. Even when that knowledge was evident, candidates did not apply it to answer the second part of the question most effectively.

In *Dover Beach* the setting was fairly well handled but the theme was often very inaccurately stated or not connected in any way with the setting. The answer to (c) part was frequently merely a paraphrase.

The following answer was given full marks.

On His Blindness — Milton

By using a slightly irregular Italian sonnet as his frame, Milton constructs a highly sensitive poem—one rich in poetic devices as well as emotion and feeling. His rhythm is iambic pentameter and his rhyme scheme (abbaabba) is regular in the octave and slightly irregular in the sestet, with the division between the sections coming in the middle of the eighth line. That irregularity helps to indicate some of the poet's anguish and doubt. The mood changes from one of discouragement and despair at the beginning to one of faith in the power of God. The last line 'They also serve who only stand and wait' is well-known for its faith and comfort. Milton's diction is archaic at times in such words as 'list', 'doth', 'chide'. He uses Biblical references in his mention of the 'talents' parable. He personifies Patience which is actually the voice of his own conscience and this helps to clarify the idea. Vividness is effected, too, by the metaphor in which darkness represents his blindness. The 'Mild yoke', in another metaphor, is God's will—one that Milton feels is a heavy burden. There is contrast between his 'dark world' and God's illimitable sovereignty where 'thousands at His bidding speed'. The whole sonnet becomes much more meaningful because of this personal approach to a problem. It is deeply religious in tone and highly meditative and philosophical but its intense emotion gives it a warm, human interest.

Question 4

Answer (*a*) and *either* (*b*) *or* (*c*).

(*a*) (i) Show, with illustrations from the poem, how Coleridge in *The Rime of the Ancient Mariner* employs effectively *two* distinctive characteristics of the early ballads.

(ii) Discuss briefly *one* further quality of this poem which has contributed to its importance in English literature.

(a)(i) This part of the question required three things of the candidate: a clear statement of two ballad characteristics such as the use of dialogue, the supernatural element, the abrupt plunge into the story; an illustration of how each was used in the poem; and a comment upon their effectiveness. Many students failed to make any comment on effectiveness and could not, therefore, receive full marks. Others seemed to be satisfied with the mere statement that the characteristic was used effectively.

The following answer received full marks.

(a)(i) The early ballads were, to a great extent, in dialogue. This Coleridge keeps in his ballad. The Mariner speaks, telling his tale with an anguish and clarity which could not be achieved in the third person; for example in his agony he cries out "Alone, alone, all all alone. / Alone on a wide, wide sea, / And never a saint took pity on my soul in agony." He speaks of the "curse" in a dead man's eye and makes it personal. He is describing the experience and it becomes more effctive from the lips of one who has known the feeling than it does from a disinterested third person.

The early ballads describe scenes of a violent and supernatural nature as does this ballad. The Mariner speaks of death, despair, and the exclusion from the order of living things, and then of his return to life and God by his ability to love. But the experiences he underwent in order to become one with nature again are harrowing in their violence—the scene in which the dead curse him with their eyes, the horrible thirst just prior to the scene with the Ghost Ship,—the Nightmare—Life-in-Death whose skin was a leprous white,—all serve to show the use of the violent and the supernatural in this poem. These two elements are virtually inseparable in this poem.

(a)(ii) This part of the question demanded a mature answer. To receive full marks, students were required to make a general critical comment on some *significant* feature of the poem. Students who centred their answers around a minor technical detail such as the rhyme scheme or alliteration did poorly, although a brief discussion of the poem's general technical excellence received full marks. The best answers dealt with such matters as the air of reality achieved in dealing with events which are incredible by the standards of ordinary life; or the power of the poem's language and imagery to achieve atmosphere.

The question did not require a knowledge of literary history, although students who discussed the poem as part of the Romantic movement usually did well.

The following answer received full marks.

(ii) The fresh, natural language, without any trace of a hardened civilization but pregnant with the primeval forces which are a basic part of man's nature,—terror, the supernatural, love, and hate,—distinguish this poem as outstanding in the period of the Romanticists. Speaking for the most part in the "real language of men" Coleridge stirs our emotions through such images as

"Fear at my heart as at a cup
My life-blood seemed to drink."

This poem was one of the first and best of the Romantic type.

Question 4

(*c*) (i) Explain by reference to the situation described by Douglas Le Pan in *Tuscan Villa* the significance of the following passage:

On history's monstrous back
(Thtir instruments set up to scan the future
And plot the guns in parallel) they ride
As harpooneers a moribund leviathan.

(ii) State the principal ideas that are presented in the conclusion of this poem.

(iii) Indicate the value with respect to these ideas of the last reference to the Tuscan villa.

4.(c)(i) Because the lines quoted in this part of the question are central to the main theme of the poem, students soon revealed their degree of understanding. The question required a brief outline of the basic situation in the poem—the soldiers on top of the villa making artillery calculations. The best answers went on to a brief explanation of the imagery in the passage, and this explanation almost inevitably involved a discussion of the general significance of the quoted lines in their context. In other words, imagery and significance are here inseparable, as illustrated in the following excellent answer:

> (c)(i) The soldiers and paratroopers who ride this leviathan are part of history but they do not realize it. They plot artillery warfare to alter the future while they stand on the back of history itself. This villa is emblematic of the Italian countryside and of the world in general. The huge sea monster that the soldiers ride looks only forward, and they cannot realize their futility and evanescence. The old order which the soldiers stab with their harpoons only makes way for the new future. The Tuscan villa is being taken over by Canadian soldiers now, and they make free with their unconscious, indifferent host like parasites on a dying body. The villa, which had once been the flower of civilization, perishes with the old, and the way is laid for the planting of the seeds of the new. These soldiers represent both a destroying and preserving force.

4.(c)(ii) This part of the question again tested the students' understanding of the central ideas in the poem. Exact and clear statements were required. The following answer received full marks.

> (ii) The principal ideas are destruction and regeneration. Everything is consumed. Ode, palinode, and elegy are all destroyed. But they are destroyed by a fire that is burning like a bush and is not consumed. It is a fire from which new seeds arise and by which new towers are raised. It represents history's continuous cycle of violence with brief illusory periods of peace. The soldiers in the battle are "too tightly coiled in a luxury of flame" to realize their part in history's cycle or "know themselves as the scars the sky devours". Their efforts are really futile and evanescent. "Tuscan Villa" ends on a note of affirmation and realistic optimism with the idea that the eternal fire, the crown, "will prevail that far-off day when other towers are circled by mild birds."

4.(c)(iii) A good answer to this part of the question had to be related to the ideas expressed in (ii), but required more than a mere repetition of these ideas. Full credit was given for a discussion of either the brief reference to the villa in the last few lines of the poem, or the last extended reference in the penultimate verse paragraph.

The following answer received full marks.

> 4.(c)(iii) As we last see the Tuscan villa, the limpid sky is acting as a mirror while the winds stand hushed. The mirror shows only a little flickering breath, however. Reconnaissance planes hang overhead, and parachutes flower silkily. This picture of the villa with its crisp, static details seems to mark the fulfilment of the villa's life. Its life has ended with the old order of which it was the symbol, but a new villa will arise from its shattered ruins. It has had its full life, and now it is time for God to bring about a new life. These are God's flames in the holocaust. "Surely this is not out of God's grace". Thus the villa is part of the eternal cycle of destruction and regeneration.

Question 5

Answer *one* of (*a*), (*b*), (*c*), (*d*).

(*a*) (i) Show how Morley Callaghan makes a memorable character of Mrs. Higgins in his story *All the Years of Her Life.*

Material for this answer came directly from the three pictures the story presents of Mrs. Higgins—at the drug store, on the way home, and later in her kitchen. The candidate needed only to comment upon the unexpected (or "memorable") nature of the woman's conduct in these circumstances.

The following answer was considered adequate, though lacking the precise reference necessary for full marks:

> 5.(a)(i) Morley Callaghan makes a memorable character of Mrs. Higgins by showing us her grace, dignity, humility, and her complete composure in the face of the trouble that night at the drug store. Her humility and kind-heartedness made Mr. Carr almost ashamed that he wanted to be so severe in his quest of a suitable punishment for Alfred. She was so calm and cool that even Alfred was astonished. Even her own son had expected her to come in raging or crying at his misbehaving and wanting a severe punishment to put him in his place.
>
> After they had left the scene of the crime, Mrs. Higgins was once again her usual self and did not even want to speak to Alfred on the way home. When he decided to come out of his bedroom to tell her how wonderfully she had acted at the store, he saw his mother as she had been all the years of her life: an old, worried, heart-broken, loving woman who had always stood up for her children when they were in trouble but who suffered in silence.
>
> Thus the author makes Mrs. Higgins real to us as we see in her the qualities of some of our own mothers.

Question 5

(*a*) (ii) How does this story exemplify *one* leading characteristic of the short story as a form of literature?

A satisfactory answer here named a quality of the short story, and proved by reference that it was present in "All the Years of her Life".

The following answer satisfied these requirements:

> 5.(a)(ii) This story exemplifies the time element inherent in any short story. The action takes place all within a few hours, yet it marks the greatest of events in one's life: the moment when one reaches maturity. In a moment Alfred Higgins matured to manhood when he beheld his mother as the one who suffered for all her family's wrong-doing. The story thus portrays a complete aspect of character, yet remains within the limited time allowed for a short story.

Question 5

(*d*) (i) How does A. G. Gardiner in his essay *On Living Again* discuss the thought which he expresses in the statement, "Take away the uncertainty of life, and you take away all its magic"?

The more competent candidates answered question 5(d)(i) by using an analytical approach to the answer.

One of the more mature students answered the question in the following way:

> 5.(d)(i) A. G. Gardner first discussed his theme by relating an anecdote about a little representative group of men in a London club. With one exception they agreed that one visit to the play was enough and that they did not want to see it again.
>
> Gardner also discussed his theme by using a comparison to express the idea. He says "it would be like a safe three percent investment in which I could put my money with the assurance of having a good time." "It would be like going to the wicket knowing that you could make as many runs as you liked." He expresses the idea that people only play the game because they might be out or they might make a "hundred runs."

Question 5

> (*d*) (ii) Explain the value, in relation to the main theme of this essay, of the incident described in the conclusion.

Many students who knew the details of the concluding incident were content merely to retell the narrative. Although it was good practice to identify the concluding anecdote, to obtain full marks the candidate had to show its relation to the main theme of the essay.

The student who wrote the above answer also provided the following adequate explanation:

> 5.(d)(ii) The story of Whymper and the Matterhorn summarizes his whole theme. This anecdote shows that men enjoy life and would not give up a minute of it, but still they are content to let it pass and would not live it again. Whymper stood at the foot of the Matterhorn watching younger folk attempting to conquer it, and he was content to let them do it, but he would not have given up any of his memories of triumph.
>
> This incident also has dramatic value as the essay ends very emphatically with direct speech—"It is enough."

Question 6

> How does Jane Austen, in her novel *Northanger Abbey*, use Catherine Morland's visit at Bath to portray interesting features of the society of the times?

In answering this question, the candidate was expected to show, through Catherine's experience at Bath, some of the outstanding features of the society of the day, for example—the diversions of the leisure class, the formality of the social relationships, the excessive interest in the romantic novel, the emphasis on display. Too many answers lacked effective organization and merely listed the activities of Catherine during her stay in Bath.

The following constitutes a good answer to question 6:

> 6. Much of our interest in Bath stems from the fact that we see the society there through the eyes of Catherine. Catherine has never before been any distance from home and her "eager delight" kindles us to a similar enthusiasm.
>
> With Catherine we are introduced to the typical diversions of the leisure class in Bath. We suffer with her on her first embarrassing experience in the Upper Rooms and are glad for her when, on her visit to the Lower Rooms,

the master of ceremonies introduces her to Henry Tilney. With her we visit the theatre, take a long walk round Beechen Cliff, thrill to *The Mysteries of Udolpho* and experience the doubtful pleasure of a ride in John Thorpe's gig.

It is through Catherine's chaperon, Mrs. Allen, that we learn of the emphasis placed by the society of the day on fine clothes. Dress was Mrs. Allen's chief and constant concern. In preparation for the first visit to the Upper Rooms, Mrs. Allen spent several days studying the fashions. At the theatre when Catherine was trying to make her peace with Henry, Mrs. Allen's sole contribution to the conversation was "My dear, you tumble my gown."

One other feature, the formality of the society at Bath, strikes the reader as amusing and interesting. After Catherine had refused to join in an expedition planned by John Thorpe, Mr. Allen relieved Catherine's mind by declaring that he disapproved of young men and girls who drove about the country in open carriages, sometimes even visiting public places together!

In general society at Bath was elegant and slow moving, very different from life at a fashionable resort of to-day.

Question 7

MUSEUM-PIECE

The unwinking frog of malachite
  Stares from his sharply golden eyes,
No piping swells his stony throat—
  He is mute and he is wise.

Twenty centuries ago
  Some craftsmen in a merry mood
Carved him coldly-citadelled
  In his eternal solitude.

He was the creature of a jest,
  Man was the serious work of art;
But he has watched great kingdoms fall
  And empires rend themselves apart.

He saw us sow the steely crop;
  He sees it sprouting, breath by breath;
He watches as with eager hands
  We whet the dulling scythe of Death.

Secure upon his shelf he smiles,
  Knowing his ancient wrong redressed—
Himself becomes the work of art
  And all humanity a jest.

—Audrey Alexandra Brown.

(*a*) (i) State the theme of this poem.

(ii) Show how the description of the "museum-piece" and of its origin is used in developing the theme.

(*b*) Explain the meaning of stanza 4 ("He saw us sow . . . scythe of Death"), and comment upon the effect of these lines.

The answers to this question indicated the importance of regular practice in the interpretation of suitably selected sight passages in each grade of the secondary school and, in particular, of effective training in this work at the appropriate level in Grade 13. Although a considerable number of pupils secured good marks on the sight question, the proportion who

failed to grasp the real theme and to give precise, adequate answers was unduly high. Numerous answers were so general and superficial as to merit few, if any, marks.

Further comment may be made briefly as follows:

(a) (i) The theme should have been stated briefly and, if possible, in one sentence. Otherwise, the candidate was likely to fail to extract and express the essential thought. Instead, he would usually attempt a paraphrase and thus disregard the purpose of the question;

(ii) The problem was to show how the *description* of the frog and origin was used in developing the theme. A good answer was frequently made impossible because this key word was overlooked.

(b) The meaning and force of the metaphorical language of stanza 4 were often missed. As a result, the candidate could not show clearly how the stanza exposes to strong ridicule the continuing folly of humanity in going to war.

The following were considered adequate answers:

(a)(i) The stone frog, made as an object of fun and ridicule many centuries ago, sits silently and mutely while men live and die, their lives seemingly a mere jest of war and work, while he outlasts them all. The frog could easily say "He who laughs last laughs best".

(ii) The descriptive words "unwinking", "stares", "stony throat", and "He is mute and he is wise", seem to express the perpetuality and coldness of the frog. The last line of the first stanza suggests that he has a secret, perhaps that of long life, and that because men would know it and seek it in vain, he scorns them.

The inconsequentiality of his beginning, carved in a "merry mood" merely serves to emphasize the greatness and enduring, unchanging state of his existence.

The fact that the craftsman who carved the frog considered the frog as relatively unimportant, and the fact that man has always considered himself the "be all and end all", the most important, only show further by contrast the final superiority of the frog over centuries of man.

It is true that man takes himself seriously, and that he should become the butt of a jest seems a fitting twist of fate.

(b) The frog sees man make weapons, guns and missiles—"sow the steely crop of death."

He sees us hasten our doom by eagerly piling up munitions and challenging war to come—"whet the dulling scythe of Death."

The metaphor is effective because it gives an impression of self-destruction. The one word "eager" is effective to describe the zeal with which we destroy ourselves. The alliteration of "d" in the last line presents an atmosphere of gloom. Effective words such as "scythe", which suggests a ruthless sweep, and "Whet", which suggests an ominous hunger, are used in the passage.

2. ENGLISH COMPOSITION EXAMINATION OF 1958

The following comments on the Grade 13 examination of 1958 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

1. The Essay	60 marks
2.(a) The purpose served by the second and third sentences with respect to the first	2 marks
(b) Balance or contrast with the italicized words in the third sentence	2 marks
(c) Two other examples of effective sentence structure	2 marks
(d) One main and three subordinate clauses	7 marks
(e) The last three sentences of the passage combined into *one* effective sentence	3 marks
3. The Précis	24 marks

Question 1. The Essay—60 marks

A. *Standards*

The following were, in part, the instructions given to the markers.

1. The essay shall be marked on a basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice shall on no account influence the mark.
4. Serious irrelevancy may cause the candidate to fail.
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity. Content is more important than length.

   An essay that exceeds the required length shall not be penalized unless it is wordy.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.

B. *Grading*

The procedure in grading was as follows:

The essay was read at first without regard for major and minor errors. This first reading determined if merits such as unity, relevance, coherence, interesting material, sentence variety, rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final

evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

(*a*) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.

(*b*) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failures (below 30)*

Unless there are compensating merits, three major errors of *different* types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (30 marks). Very defective essays should be marked below forty per cent (24 marks).

2. *Credit (30-35)*

The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

(*a*) *Third Class (36-39)*

The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the vitality of the second-class essay.

(*b*) *Second Class (40-44)*

The second-class essay has definite merit in content *or* style, and is competently handled and interesting.

(*c*) *First Class (45-60)*

The first-class essay has merit in content *and* style. *A thoughtful essay written in a plain, straightforward style shall be given First Class Honours.* An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

The Low First (45-50 marks, 75-84%)

The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The can-

didate has had something to say and shown definite ability in expressing himself.

The Middle First 51-54 marks, 85-90%)

The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)

The High First is distinguished. It has marked individuality in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. Any paragraph of one sentence is not necessarily a defect in style.
2. Careless shifts in tense, person, and number.
3. Dangling of misrelated participles or gerunds or infinitives.

   For example—

   He died in 1793, making him fifty years old.
   Entering the room, his eye was struck by a large picture.
   On opening the door, the bell rang.

   Note that "considering," "regarding," "concerning," etc. may have the function of prepositions, e.g., "Considering his qualifications, the position was a suitable one." Do not penalize such statements as—

   "Talking of elections, who will win this year."
   "Allowing for exceptions, the rule may stand."
   "Twelve men were saved, not counting the dog."
4. Failure to make the verb agree with the subject. Collective nouns and pronouns often deserve special consideration.
5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. The use of the plural after "everybody," "everyone," "anybody," and "anyone" is considered only a *minor* error.
6. Use of pronouns with incorrect or indefinite antecedents (serious cases, e.g., My father is a lawyer, which is a profession I intend to follow). When the reference of such pronouns as "which", "this", and "that" is clear, do not penalize, e.g., "It was a dull day, which made reading difficult" is a minor error.

7. Illiteracies and crudities—
   (*a*) In diction—"always", "anywheres", "a long ways", "irregardless", "& etc." A single example is marked as a minor error.
   (*b*) Verb forms such as "would of taken," "done" for "did".
   (*c*) Faulty use of double negatives, e.g. It isn't hardly fair.
   (*d*) Adjectives used for adverbs, e.g., "real" for "really. (Note that "slow" may sometimes be used as an adverb, e.g., "Drive slow.")
   (*e*) Errors in case, such as "between you and I." Accept "It is me."
   (*f*) Glaring misuse of words, e.g. lie, lay—sit, set.

8. Faulty sentence structure.
   Three different *types* of faulty sentence structure will count as three major errors.
   (*a*) Sentences grammatically incomplete, except when used for effect.
   (*b*) Incoherent or ambiguous sentences. Ambiguity—Toronto is nearer to Montreal than Hamilton.
   (*c*) Illogical constructions.
      i. Faulty subordination—Our clothes began to feel damp from the fog when we decided to build a fire.
      ii. Faulty co-ordination—a confusing combination of assertive and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who" clauses such as—The day was delightfully cool, and which seemed ideal for our trip.
      iii. "Cat and dog" sentences exhibiting serious lack of unity. The Chinese are good warriors and they eat rice.
   (*d*) "When" or "where", or "because" clauses used in error in place of predicate nouns or in place of noun clauses.
   e.g., I see where the East Germans are rioting.
   An error is when you make a mistake.
   Accepted—When I come in is my business.
   That is where I live.
   (*e*) Comma splice.
   Major error—Father and mother went shopping, father worked in the market.
   Accepted in narrative—He threw the weapon from him, it clattered noisily to the floor.
   (*f*) Fused Sentence.
   Failure to use any type of punctuation between two principal clauses not otherwise co-ordinate, e.g., He walked down the street he saw a policeman.

(*g*) "Then", "hence", "therefore", "moreover", "thus", used as co-ordinating conjunctions and not preceded by the proper mark of punctuation, the semicolon—major error without punctuation, minor error with a comma.

(*h*) Faulty parallelism involving sentence structure, e.g., The owner called the dog and the same time pulling the leash.

(*i*) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.
   (*a*) A single example of any confusion or misuse, e.g., affect, effect; liable, likely. "Liable" should not be used to mean "probable".
   (*b*) Confusion of "shall" and "will".
   (*c*) "So" for "very" except in conversation or informal writing.
   (*d*) "So" for "so that." He went home so he could study.
2. Vague use of pronouns, especially "it", e.g. It says in the paper that we are going to have rain.
3. "Due to" used adverbially, e.g. Due to lack of study, he failed in his examinations.
   Correct use—His failure was due to inattention.
   The funds due to him were delayed.
   "Like" used as a conjunction. The use of like as a conjunction is controversial. The trend is to accept "like" as a conjunction.
   He is like his father. (formal written usage)
   He did like he said he would. (colloquial)
   He is sick like. (illiterate)
4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone".
5. Misplaced or confused correlative, e.g., He not only came to sing but also to play.
6. Faulty ellipsis or incomplete comparison.
   When six years old my grandfather died.
   Exercise improves the appetite as well if not better than a tonic.
7. Faulty parallelism not involving sentence structure, e.g. He was tall, blond, and had curly hair.
8. Unidiomatic use of a preposition, e.g., He came in the room.
9. Misplaced modifiers, e.g., He read the message written on the paper with a frown.

10. Single example of shift in tense, person, or number.
11. Frequent unnecessary use of the passive voice—and needless shifting from active to passive.
12. Abbreviations—
    Common abbreviations, such as "gov't" "sp." and (&), are penalized once.
13. Improper syllabication is a minor error.

E. *General Comments*

Some of the common reasons for failure were these:

1. irrelevancy
2. dearth of material
3. immaturity in style, vocabulary, and logic
4. Faulty sentence structure and paragraph structure

There was an alarming increase in the number of irrelevant essays, some obviously prepared in advance and clumsily adjusted to the topic. Candidates should be warned to avoid irrelevancy and the severe penalty it entails.

Since a lack of organization was a common fault, candidates should be encouraged to set down a rough plan of the essay. They should be encouraged

1. to use personal experience where possible,
2. to use concrete illustrations,
3. to gain effectiveness by revising and rewriting the opening and closing paragraphs,
4. to avoid topics they really do not understand.

F. *The Essay Topics*

(*a*) Does professionalism ruin sport?

This topic was popular but produced some of the poorest essays. Convincing arguments for or against professionalism were very scarce.

(*b*) Fads and Fashions

This popular topic received limited and commonplace treatment. Frequently the student limited his discussion to the "sac" and "chemise".

(*c*) Working with one's hands

Candidates often took great liberties in interpreting this topic, discussing symphony conductors, doctors, and artists as examples of people working with their hands. Irrelevant essays on this topic were common.

(*d*) Modern man is the slave of the clock.

This topic was equally popular with topic (*b*). Many essays merely listed the ordinary activities of one day, but the topic lent itself to good organization and was well handled.

(*e*) "My country, right or wrong" (Agree or disagree).

Few candidates wrote on this topic. Some misunderstood the implications of the quotation. This topic was handled well by a superior student with a mature outlook.

(*f*) Virtue lies in the mean, vice in extremes.

Of the comparatively few essays written on this topic some were appallingly irrelevant and immature. Many candidates had no idea of the meaning of the topic. The good student who understood "mean" found the subject challenging and worthy of his ability.

(*g*) How the weather affects me.

This topic, one of the most popular, was fairly well handled, and appealed to a great many candidates. It lent itself to organization and came within the range of the candidates' experience.

(*h*) Discrimination

Most candidates gave this topic a narrow treatment and discussed racial discrimination. Few took advantage of the wider meaning of the word. Essays on this topic were often poorly organized and dull.

(*i*) New Moon

This topic was a good one for the better student. It could be dealt with in a variety of ways, and gave scope to the candidates with imagination. Many candidates were not aware that the launching of a satellite was implied by the title.

G. *Sample Essays*

No alterations or corrections have been made in the five essays printed below.

Sample Essay No. 1—High First Class

The candidate has the ability to transmit to the reader the excitement attendant on the launching of a satellite. He has a fine sense of drama. There is a good use of rhetorical devices and words that appeal to the emotions in this essay.

New Moon

The night was exceptionally clear. The air was crisp and held an unusual, chemical sort of scent which made our nostrils twitch and left a peculiar taste in our mouths. The stars seemed scattered above like twinkling diamonds thrown carelessly on black velvet. The big dipper, the little dipper, the north star, the big bear and

the milky way appeared to beckon to us. But where was the moon? The new moon stood stationary only seventy feet from the ground.

This was a truly new moon; it was a man-made moon fixed to the top of the three-stage rocket which was soon to propel it into the unknown black of outer space. Across the level field of quietly rustling grass we could hear unrelated fragments of conversation from the launching pad. We knew that the scientists and engineers were tense and excited; this rocket and moon were the fruits of five years of intense study and calculation. If they failed to put a moon into orbit they must recalculate and build another rocket and moon. If they were successful the riddles of space were much closer to being solved.

The count-down was starting: five, four, three, two, then one minute. We could taste the excitement in the air. The technical instructions drifted through the crisp night atmosphere. The technicians were checking valves, fuel lines, electrical relays, pressure gauges, radio equipment and timing mechanisms. Five seconds, four seconds, three seconds, two seconds, one second, then zero! A finger of vivid blue light exploded into a blaze of white. We were hit by a sound almost too loud to be heard and were struck with a searing heat. Then we could see the rocket moving, slowly and ponderously at first but accelerating until it was high above us, arcing up into the dark and unknown. We watched it for five minutes until the pinpoint of flame was lost among the stars. Would the launching be successful and would there be a new moon orbiting the earth? We hoped so as did the weary engineers and scientists who now must stand vigil at their radio receivers to plot the course of their new moon.

Sample Essay No. 2—Middle First Class.

This essay is an excellent treatment of a difficult topic. There is a consistently fine use of metaphor and good variety in sentence structure. The candidate has presented his opinions with clarity and sincerity.

My Country, Right or Wrong

After the end of the second World War, the German counterpart of this expression was often uttered by men on trial for their lives. Against them had been laid charges of crimes against humanity and plotting against the peace. The magic formula that was to have saved them was "Recht oder unrecht, mein Vaterland". They had followed their creed and had been led up to the war ttribunals, and often on to the gallows. But these men were not the only victims of this creed; behind them lay a million corpses and a thousand miles of "burnt earth".

Whenever the cup of patriotism overflows, the result is a tidal wave of human emotions, unchecked by reason or conscience. From patriotism to fanaticism is but another step, and once a man has exclaimed "My country, right or wrong", he ceases to be a patriot. His country replaces his conscience, his ideals, and his God. He is no longer an individual, but only a drop in the sea of the state, confined only by the rigid shore of laws surrounding him. When the state withdraws this shore, the sea spreads over the surrounding land. The result is war, not war in which the finer lines of human character become apparent, but war in which the full power of the baser emotions is unleashed. It is in such a war that atrocities become the rule, not the exception.

But often more horrible than the inevitable war, internal strife breaks out. There brother is set against brother, resulting in the elimination of one, and the exaltation of the other. It is then that state police and concentration camps come into full prominence, and hate and bitterness prevail.

The result of excessive patriotism is never good. This has been proved many times by history and will continue to be proved by the future. "By their fruits thou shalt know them" is a statement which probably best of all shows the merits of "My country, right or wrong", for its fruits are bitter.

Sample Essay No. 3—Low First Class.

This is a simply written, plain straightforward essay with merit in both content and style. The short, clear-cut sentences and simple paragraphs serve to emphasize the statements made by the candidate as he compares man with the life around him.

MODERN MAN IS THE SLAVE OF THE CLOCK

When man first begins his life on earth he is immediately addicted to a rigid schedule. Man becomes so conditioned to setting his life to the ticking of a clock, he does not realize that his daily routine is pretty well established.

When a baby enters the world it is immediately placed upin a rigid time schedule. Formulae must be taken at precise moments every day. Certain times are set aside for the baby's nap. On looking at the situation on the whole we are able to see, that although the baby does not realize it, because it is too small, it is gradually becoming conditioned to the rigorous task of keeping pace with time.

To-day just about every thing is run on a schedule according to time. Planes, boats, trains and other means of transportation have schedules that must be met. Even in nature we see the semblance of routine. Living things, striving to keep a schedule.

Flowers, plants, and trees must bloom and flower at the right time of their seasons or death occurs. In ancient days gone by, when there were no universal devices for setting the pace of one's life, such as clocks and timepieces, man went about his daily schedule without having to stop whatever he was doing at a precise moment. To-day we have definite hours for eating, sleeping, working and pleasure.

We arise in the morning at a certain definite time, perform our early morning duties and rush off to work or school. We stop whatever we are doing at noon for something to eat. Again we plunge back into our tasks until the hour of dinner arrives. Everything is set out for you, you cannot escape the routine.

Man has invented something which he thinks is working for him. Actually the clock holds man in its clutches, dictating his moods and actions. Life, on the whole is dictated by the ticking of a timepiece.

Man is supposed to be the most highly developed of all creatures on earth. He rushes through everything, caught in the clutches of his own design. Animals are supposed to be lowly dull-witted creatures. In some respects they show more sense than any man. They eat when they get hungry, sleep when they are sleepy. In other words they take life as it comes, instead of falling into the routine of making time their master.

Actually we are living in a paradox. Here we are on earth rushing and hurrying about trying to keep dates and time. The earth is slowly but surely travelling in its orbit about the sun, the moon is orbiting around the earth and so on, until we see the universe as a whole, following a routine. Time in the universe is measured in centuries, and hundreds of billions of years. Here we are on earth, making every second of every hour of every day count.

Every person at one time or another has probably thought about the situation which we find ourselves in. On looking into this situation we see, however, that everything is fixed, and there is nothing we can do but make the best of our hurried, routined scheduled life.

Sample Essay No. 4—High First Class.

In this essay the candidate has indicated his awareness of the scope of the topic. The extensive vocabulary, variety of sentence structure, and

excellent organization of material have been combined to make for distinguished writing.

Discrimination

Discrimination is an acquired art. The man well educated by experience is likely to be the discriminating man. He must participate in an entertainment, either with his ideas or his interest, before he can choose the superior play or sport.

In Shakespeare's time, people knew how to select their entertainment, as they were gradually educated to acquire taste through their own efforts and ingenuity. Even the middle classes were often called upon socially to participate in the invention and execution of ingenious dramas or delicately balanced song. This contributed to their knowledge. They therefore recognized genius when it was presented to them under the titles "Macbeth" or "Hamlet", and it was little wonder that the Bard of Stratford attained his well-deserved success in his own day. The works of a second- or third-rate writer, on the other hand, vanished after a few performances, as the discriminating audience, taught by their experience of first-rate productions, would allow mediocrity to gain an undeserved success.

How the picture has changed! Modern man has only to sit passively in his own home to be served up with a slice of glamourized life in a television drama or take the family to a neighbourhood theatre to be entertained by the fantastic, the unattainable, the carefree life of th stars. Gone is man's ingenuity, his desire to formulate and execute his own amusements, and to further his education in the process. Significantly absent, it follows, is his ability to discriminate. His scope of entertainment is so narrow—revolving as it does about the television set—that his education consists of what is delivered to him in neat packages by the programme he happens to have tuned in. For television is no representation of, or substitute for, real life. Second-rate entertainment is now propounded and propagated throughout the world via the movie screen. Neither can its immense scope substitute for real life amusements.

The danger of our modern entertainment lies in the fact that we become passive receivers of it. We no longer bother to acquire the art of discrimination, of deciding what and who are worth our notice and attention. I do not intend to suggest that our dormant powers of discrimination cannot be revived, if a foundation for them is laid. But we must go beyond the television set, beyond the movie screen, and beyond the personal opinions expressed in to-day's newspapers, to find the experiences necessary to whet our appetites for discriminating taste. What is necessary is active interest in the many events provided for us—the plays, sports events, or concerts coming our way—so that we may learn through experience to separate the wheat from the chaff, and reawaken in our society the art of discrimination.

Sample Essay No. 5—High First

This essay has marked vitality. The candidate's lively, humorous, satirical vocabulary keeps the reader interested and amused. The last paragraph illustrates a fine change of mood, justified by his opening paragraph. The essay is very well organized and has exceptional merit in content and style.

Fads and Fashions

Within the scope of this subject there is an infinite variety of topics from which to choose. However the following three: current musical trends and fads; current fashions (the sartorial sense); and democracy, shall be discussed. The third subject is *not*, by the way, a non sequitur.

Current music, commonly called 'rock-n-roll should perhaps be called "writhe-n-wail", for that seems to be its substance. The music (if a word may be corrupted) is a horrendous cross-breed between the outcasts of jazz—mostly disgruntled 'bop'

musicians—and the more nasal aspects of country and western music. It features a strong, repetitive beat, hideous solos on perverted saxaphones and indistinguishable, if often bawdy, lyrics. The over-all effect is comparable to a den full of starving lions into which has been thrown a side of beef. The performers who yammer these current songs also feature an exhibition of unmatched writhing. Where in vaudeville a tune would be accompanied by a 'soft-shoe' dance or a 'buck-and-wing', nowadays we are treated to a species of gyration that would bring tears of envy to the eyes of a contortionist. Yet this frenzy, this lewd, almost sexual spectacle will, and is starting to, pass. The wigglers and moaners and screamers will fade into sweet oblivion. Sic transit popular music. What, however, will replace it? What new fad, new novelty, will catch the public eye? Strangely enough no one, not even the quasi-experts, can tell. . . .

An opportunity to utter a long-repressed scream about current sartorial fads is as welcome as post-drought rain. A spectacle at once as hideous (but mercifully mute) as rock-n-roll is smiting the eyes and pocket books of our nation. Side by side on the street stride the Ivy League Look and the Sack Look, oblivious to all but their own splendours. The popularity of these fashions is not unaccountable. Prestige and advertisement do it. New York decrees the Ivy League Look is the perfect style for the elegance of the North American male. Paris issues a writ proclaiming the Sack Look for all women of all ages. Then, through advertising, these styles are circulated throughout the world. Advertisements appealing to the innate snobbery of society (. . . "only the most successful men wear --- y --- s Ivy League"— or even to the humble working class (. . . "you, too, can have Ivy League blue jeans. . . .") waft an aura of national hypnotism. Suddenly these styles are "the thing to wear" this year. The whole nation befuddled, bewitched, mesmerized by the whole idea. And do those people—in New York, in Paris—sit back and smile and wonder vaguely about the terrifying power of the press? When stylistic idiosyncracies become a popular fad in fashions, we should take a long, long look at our sense of values. . . .

Democracy is a fine, bold word. It is a bold word, however, backed up by cowardly reactions. Not in the true shameful sense of cowardice, the sickening kind seen in battle, but rather an essential cowardice—a reluctance, not to fight, but to realize there *is* a fight. For democracy is teetering. Will people say, in years to come under the thumb of totalitarianism, that this Democracy was only a fad, a passing phase, a political experiment? That is Democracy's position right now? It must be realized that there is a fight going on and that lack of action, lack of decision is losing the struggle. It must be proved to the rest of the world that the ideal, the standards of freedom and truth and justice—those poor, proud, abused words—are mighty. That they are true. That they are worth fighting and dying for. Words come easily and swiftly in the heat of patriotic passion. Yet it is more than that: it is the soul that speaks also. Was man created to be oppressed? Was he born only to exist a while, then perish? Ruling oligarchies crumble. Dictators die. Totalitarian control topples. All this in time. But Democracy has *not* the time! Right now, it must stand firmly and assert to those peoples who need encouragement that Democracy is no fad, no politician's panacea. It will survive; government by, for, and of the people shall not perish from the earth. . . .

Question 2. — 16 marks.

The instructions to the markers were as follows:

(*a*) For a statement that the second and third sentences give a particular example of a general case put in the first sentence—2 marks.

or

If the student states that sentences two and three illustrate or expand the two main parts of the first or topic sentence

For a statement that the second and third sentences exemplify, explain, clarify, illustrate the first—1 mark.

(*b*) For giving correct contrasting words—1 mark each—total of 2 marks. e.g. a whole story (or set of opinions) contrasts with detail *or* a word contrasts with everything.

(*c*) Total for this part 2 marks.

For pointing out the brevity, forcefulness, change in structure, rhetorical device in any sentence, with explanation—1 mark

A second sentence similarly explained—1 mark

Illustration or justification is always required

Points by Sentences

Sentence one

1. Parallelism or balance or contrast—"increases——declines" —1 mark
2. Balance or variety or contrast—"When sentences——omitted" —1 mark
3. Contrast—"abridged——explicit statement"—1 mark

Sentences two and three

1. Parallelism or contrast or balance—"Old friends" with "newcomers"
2. Parallelism or contrast "may" with "must"
3. Chiasmus or reversed parallelism in sentences two and three e.g. "word"——"whole story"
   "everything"——"detail"

Sentence four

1. Repetition of idea for emphasis
2. Parallelism in structure if precisely illustrated. e.g. "mania for completeness: must express every step".

Sentences five, six, and seven

The forcefulness or effectiveness of these last sentences must be attributed to some more definite idea or cause than brevity, or conciseness, or terseness to get a mark.

Note: For an example of a rhetorical device without saying what it is—1 mark

Any accurate description of a change of structure with illustration—1 mark

—Penalize for major errors as in part (*a*).

(*d*) 1. For identification of any main clause—1 mark

2. For identifying and stating the kind of each subordinate clause —3 marks (1 × 3)

3. For correctly stating the relationship of each subordinate clause —3 marks (1 × 3)

4. In this part of the question the answer need not be in complete sentences.

5. The clauses need not be written in full, but the limits of the clause must be clearly indicated in each case, dots being used to show omitted words.

Acceptable answers

Principal or main clauses

(i) *The charm of conversation increases* (when sentences may be abridged or words omitted) (and *declines with the need of explicit statement*).

(ii) All of sentences *two* or three.

(iii) There are some persons (who have a real mania for completeness). They must express every step.

(iv) All of sentence *five*.

(v) Sentence *six*—It strikes us (that they are weak and second-rate)—two possibilities.

(vi) All of sentence *seven*.

Subordinate Clauses

(i) When sentences may be abridged (or words omitted) or (when) words (may be) omitted.
—Note *four* possibilities but only two clauses.
(subordinate) adverb clause modifying / dependent on / related to / (the verb) *increases*.

(ii) Who have a real mania for completeness (Subordinate) adjective clause qualifying / modifying / describing / referring to / (the noun) *persons*.

(iii) That they are weak and second-rate (Subordinate) noun clause (real) subject of the sentence *or* in apposition to the word (pronoun) *it*.

Note: One mark is awarded for correctly identifying and describing the clause and the second mark for correctly stating the relationship.

(*e*) The student's reconstructed sentence must have the same meaning as the last three sentences.

For combining the last *three* sentences into *one* grammatical sentence—1 mark.

For placing the sentence beginning "Their mental energy . . ." or its equivalent at the beginning or the middle of the reconstructed sentence—1 mark.

For eliminating the impersonal construction "It strikes us that"—1 mark.

Note: If the meaning is noticeably distorted—no marks.

Deduct *one* mark for each major error. Total for part (*e*) —marks.

Examples

1. These most intolerable people, although their mental energy may be very great, strike us as being weak and second-rate. —3 marks.
2. Although their mental energy may be very great, people who express every step are weak, second-rate and intolerable friends—2 marks.
3. These are the most intolerable of companions and it strikes us that they are weak and second-rate; their mental energy though may be very great—1 mark.
4. The most intolerable of companions are these whose mental energy may be very great, but appear weak and second-rate. 0 marks.

   Note: The approved form of the sentence would be "These are the most intolerable of companions, and although their mental energy may be very great, they strike us as weak and second-rate."

Question 3. The Précis—24 marks

1. No marks were given to a candidate who wrote an appreciation rather than a précis.
2. Deductions were made when the précis exceeded 145 words—progressive penalties of one mark for each five words in excess of 145.
3. Deductions for errors in style were made to *"a maximum of eight marks"*.

Type of error	*Marks deducted*
Major Error	1 each to maximum of 4
Frequent minor errors	maximum of 2
Imprecisions	maximum of 3
Lack of Coherence	maximum of 4
Too close adherence to the original words	maximum of 2

4. There was no deduction for an imprecision or lack of coherence in any statement for which no mark had been awarded; but a mark might be deducted from that sentence for a major error.

5. Lack of coherence was shown by the absence of a logical thought sequence.
6. A candidate was penalized for employing a mere patchwork of words from the original passage, but he was not subject to deductions for using the author's words when it was difficult to avoid doing so without changing the meaning. Such expressions as the following were acceptable: Natives, islanders, magic, gardens, natural forces, natural causes, reason, knowledge, work, experience, luck, pests, crops.

Question 3. Point Outline

Each point was worth one mark. Any 24 of the following 28 points could be allotted.

Point:

1. THESE ISLANDERS THINK MAGIC ESSENTIAL (necessary)
2. FOR THEIR GARDENS.
3. NOBODY KNOWS WHAT WOULD HAPPEN WITHOUT IT,
4. SINCE NO GARDEN WAS EVER MADE WITHOUT IT.
5. BUT WITHOUT MAGIC
6. THE GARDEN WOULD BE DESTROYED
7. BY BAD WEATHER OR PLAGUES (by various misfortunes, pests etc.).
8. BUT THE NATIVE KNOWS
9. THAT MAGIC IS NOT THE ONLY FACTOR.
10. WORK IS ALSO NEEDED.
11. HE RECOGNISES NATURAL CAUSES,
12. AND HOW TO COPE WITH THESE
13. BY THOUGHT AND WORK (mind and muscle).
14. HIS KNOWLEDGE IS LIMITED,
15. BUT VALID (sound, accurate).
16. (Such things as) BROKEN FENCES (seed dried, or washed away)
17. HE COUNTERS (corrects, combats, restores) BY REASON AND LABOUR (rational effort).
18. BUT HE KNOWS BY EXPERIENCE (is aware, has experience of)
19. (THAT) CERTAIN FORCES (powers, agencies, influences)
20. BEYOND HIS RATIONAL CONTROL (unaccountable, unpredictable)
21. BRING LARGE CROPS (good harvests) IN SOME YEARS

22. THROUGH UNUSUALLY FAVOURABLE CONDITIONS (good weather, lack of pests),
23. AND IN OTHER YEARS THE OPPOSITE (bad weather, bad crops, pests etc).
24. TO CONTROL THESE INFLUENCES HE USES MAGIC.
25. THE DIVISION IS CLEAR
26. BETWEEN NORMAL (intelligible) DEVELOPMENTS
27. AND LUCK (not comprehended, preternatural, unaccountable events).
28. FOR THESE HE USES PRACTICAL MEANS AND MAGIC RESPECTIVELY.

Sample Précis

The following précis was considered excellent.

Surely the islanders consider magic essential to their agriculture. They never risk ignoring its rites, for misfortune would certainly ruin an unsanctified garden.

However, a native would regard as naive the suggestion that magic alone replaces toil and brings success. From experience and a sound, though limited, knowledge he knows very well that certain natural circumstances can be controlled by thought and actions. He also knows that despite planning and work, the same natural forces govern the rewards of labour, now granting undeserved harvests, auspiciously ruling weather and pests, and now bringing persistent misfortune and failure regardless of his skill and labour. Only against this dogged ill-luck does he conjure spells.

He carefully divides the familiar dangers of growth and harvesting that can be overcome physically from the unknown evil forces which must be exorcised.

Spelling

The majority of candidates lost marks as a consequence of errors in spelling; many suffered the maximum deduction of five marks. The following words that appeared *on the question paper* were frequently misspelled: Magic, omitted, indispensable, abridged, opinions.

A list of words misspelled on this and former Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers.

abandoned, abandonment, accommodate, accustomed, achieve, acquaint, acquire, adequately, aeroplane (airplane), aggression, aisle, alleviate, always, ambiguous, amiable, antecedent, apartment, appears, arbitrary, athlete, audible, balloon, barrenness, beckoned, believed, beneficial, brilliant, buried, business, bustle, buy (bye, by), callous, camouflage, Canadian, canvas, curriculum, category, cereal (serial), ceremonies, challenge, chaos, circumstance, clannish, coherence, coarse (course), colonist, colourful, coming, comma, communication, comparatively, completely, conscience, conscious, continually, controlled, convenience, copyright, criticism, cruiser, curiosity, definitely, desirable, despair, develop, dictatorial, different, dis-

appear, disastrous, discuss, dissatisfaction, distrusted, division, dying, effect, efficiency, elementary, emanate, embarrassed, entertainment, enthusiasm, equipment, equipped, exaggerate, existent, excusable, experience, explanatory, exuberant, falseness, familiar, families, fascinate, feasible, feminine, foreboding, foreign, forgotten, forth, forty, friends, frivolous, fulfil, generously, gossipped, government, grateful, grisly, hazardous, here (hear), heroes, illiterate, illuminate, imagination, immaculately, immediately, immensely, immigrant, impossible, inadequacy, inalienable, inconceivable, inconsistency, independent, inexhaustible, indicate, individual, inefficacy, inefficiency, inferring, ingenuity, inherent, insignificance, insistent, intelligentsia, intelligent, intelligible, nvestigate, irrelevant, its (it's), judgment, laboratory, later (latter), lead (led), leisurely, loneliness, loose (lose), luxuries, magic, magician, magnificent, manoeuvre, mantel, marvellous, memento, minor, murmur, mutual, neutrality, nineteen, noisily, nonsense, noticeable, nowhere, occasionally, occurred, occurrence, of course, offered, omit, opinion, parallel, parliament, pastime, performance, personal, personalities, persuade, pertinent, planetary, plausible, pleasure, plural, populace, possessed, prairie, preceded, prefer, preference, preferring, presence, privilege, proceeding, professional, pronoun, psychological, pursue, questioning, quit (quite, quiet), radical, really, receive, recognizing, recuperating, referred, relative, relevant, religion, resemble, resources, respectable, restaurant, ritual, rhyme, rhythm, safety, satisfactory, scene, screech, seize, sense, sentence, sentinel, separate, serene, sergeant, shining, shiny, significance, silhouette, similar, similarly, sites, sizable, skilful, skiing, slogan, solemn, spectator, speech, socialite, source, stubbornness, succeed, successful, superintendent, temperamental, tense, than (then), there (their), to (too, two), together, toleration, torrent, transferred, tragedy, trapeze, travelogue, treacherous, tries, truly, tyrannical, uncontrollable, universally, unmercifully, until, useless, veritable, violator, visitor, weird, where (were), whether (weather), woman, women, writing, yield.

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